

Dancing Bodies in Popular Culture (FFAR 298B/4, Winter 2020)

Faculty of Fine Arts

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Wed. 15:00-17:30 p.m. Room: EV 1.615 SGW

Office Hours: by appointment, on Wednesday (before class, 12:00-2:00 - GM 500.71)

I would like to acknowledge that Concordia University is located on unceded Indigenous lands. The Kanien'kehá:ka Nation is recognized as the custodians of the lands and waters on which we gather today.¹

This course examines the place of dance in contemporary popular culture. The content introduces the rich heritage that exists around the dances the public commonly encounters in everyday life, at a club, on the street, online, or as resistive movements on the frontlines of protest. Using a combination of lectures, readings and screenings, and group activities, the course gives new insight into how dance in various societies and communities engenders an array of awakenings.

The goal is to demonstrate the importance of dance as cultural expression, and situate dance in relation to key historical events, social change, and political landscapes. The lectures and presentations will look at who dances, their time period, an identification of how they move, and how movement constructs identity, all the while challenging social and cultural ideals.

The emphasis on context and cultural specificity will lead to dialogue of how dance and popular culture reflects and influences perceptions of gender, race, age, ethnicity, economic status, and community. Through the course, discussions will centre around various multilayered intercultural topics, extending from classical dance to ballroom to hip-hop; the appropriated transmission of gangnam moves; the evolution of tap dance, Irish step dance, vaudeville, cabaret, and minstrel performance; the spiritual dances of Latin and Central America and their place on the American stage; Gumbo dance and Québécois 'gigue' as markers of identity; as well as the Occupy movement and its dance of dissent. We'll analyze how these dance styles, steps, and stories transfer to other artistic forms and are disseminated through popular media – from YouTube, video games, smartphones, photography, design, illustration, advertising, television, video, and the movies.

Through viewing, reading, and debate, students will integrate tools and develop critical abilities for watching, describing, and assessing dance, alongside social and political issues. In the process they will discover new meaning in their lived cultural experience and improve their literacy of dance forms and popular culture.

¹ Concordia University's Indigenous Directions Leadership Group created this territorial acknowledgement (2017). To read the entire territorial acknowledgement and learn more about why it was written this way, please visit <https://www.concordia.ca/about/indigenous/territorial-acknowledgement.html>.

This course is designed specifically for non-Fine Arts students, especially those interested in the arts, media and culture.

Course Design, Teaching Philosophy and Learning Outcomes

As an instructor, my first commitment is to you; my intention is to create a vibrant, engaging learning experience. I am committed to being accessible to you as a learning resource, facilitator, and guide. Furthermore, I am dedicated to a collaborative and comfortable learning environment, which is a cooperative effort between you and me.

The course will develop basic skills such as critical reading, writing, viewing, self-monitoring, as well as initiate group and individual reflection. There will be an attempt to train students in basic research skills, the importance of historical context, the use and documentation of primary and secondary sources, the critical interpretation of texts, and the implications of methodological approaches, especially to understand and dialogue with ideas and information found through readings and class lectures and discussion.

Students will analyze the social and cultural meanings of dance and develop critical approaches to concepts in various genres of the art form. A list of readings (from academic journals and popular articles) and discussions around cultural debates will accompany the lectures as well as the media examples screened in class. The dance forms under consideration will be placed in the context of the types of social constructs and historical background that shaped them.

The course aims to engage students in personal ways. Weekly modules will have a list of readings and/or resources attached. To best succeed in this class, you should be able to formulate your thoughts, questions and criticisms in a well-organized and articulate manner, express those perspectives clearly and concisely in your written assignments, as well as share them in class with the instructor and fellow students.

Throughout the course, you will be challenged to articulate your own critical analysis through active discussion, written assignments, as well as engage in the group presentation. Participation is essential. You will be responding to the readings and weekly screenings of films and video excerpts, articulating your ideas and perspectives, as well as issues raised in the associated readings. The emphasis is on critical thinking and analysis. Written assignments are based upon individual research and reflection.

In this class, you will have the opportunity to create short film projects and workshop them in teams, gaining valuable feedback on your efforts. Close to the start of the term, I will provide information on how to read a film (textual analysis). Details about filmmaking and a filmmaker's critical approach, as well as basic key concepts and terms in Film Studies, including directing, editing and sound, will be discussed in class.

Course Readings:

There is no course text. Readings are posted on the library's Course Reserves list; navigate to the selections listed under "FFAR 298 B/Special Topics in Fine Arts", or on the Moodle page, look to the left side of the screen for the "Access Course Reserves" tab. Over the duration of the term, selections may be added or deleted from this list.

You are encouraged to suggest exceptionally good films, video clips, sound bytes, and articles you find relevant in terms of the content of this course.

Summary of Criteria of Evaluation:

1. Introductory essay/Positionality Paper (1)	2%
2. Film review (1)	15%
3. Reflective experiential essay (1)	15%
3. In-Class Textual Analysis (1)	10%
4a. Smartphone Film Project – film + description + storyboard + shotlist)	25%
4b. Film Treatment	10%
4c. Journal Entry	3%
5. Moodle entries (8 entries)	10%
6. Active Participation	10%

Details on the Assignments:

• Introductory/Positionality Paper (2 points)

This short 150-word paper builds on integrating personal exploration and your experience with dance. Did your family dance in the home? In public venues? What was your contact with dance through films and mediated culture? Was dance central to your upbringing? This is an opportunity for you to tell your story, in the context of examining a dance style and how it has been transmitted to you through the media and/or in social dance environments. Typed, doubled-spaced, reasonable font size, in hard copy, with bibliography and citations. (See below, Citations). Due: January 8.

• Film review (15 points)

Write a short-form review (750 words) of *The Fits*. Critically examine an issue or a series of issues raised within the film. You are encouraged to engage all of your senses while viewing the movie (i.e., what is the mood of the piece, how was sound incorporated into the viewing experience, etc.), and pay particular attention to how the dance has been captured on the screen. For this assignment you need to use part of your review to explore the cultural content and context, message and/or impact of this movie. Remember to take notes during the film screening, or immediately after. You need to cite at least two sources. Due: Feb. 19.

Hard copy. Typed, doubled-spaced, reasonable font size. References and footnotes required. Use in-text citations/footnotes, employing any reference style and a bibliography.

• Reflective experiential essay (15 points)

Write in response to the lecture-presentation given by dancer-choreographer Rhodnie Désir. This 750-word assignment is designed to allow the student to examine their experience in listening and reacting to the guest speaker's talk. It provides a vehicle to clarify questions and comments on key issues. Indicate how you may have changed, grown, developed in hearing the speaker's ideas. Providing clear and concise examples of these perspectives is key. Typed, doubled-spaced, reasonable font size, with bibliography and citations. Due: March 18. Note: To complete this assignment, attendance for this lecture-presentation is mandatory.

• In-Class Assignment: Textual Analysis of a Film/Video Sequence (10 points)

This open note assignment will entail a detailed analysis of a dance sequence shown in class. Online access during this assignment is not permitted. There will be no makeup possibilities for this assignment without legitimate written documentation of an emergency. An

emergency is considered to be a dire set of circumstances clearly beyond your control that has prevented your attendance. No exceptions. Date: January 29.

You will write a 500-word textual analysis in response to the selected scene. Keep in mind a central question: What do you see? Be descriptive. For instance,

1. Detail setting, dramatic structure, texture, and thematic meaning in this sequence.
2. Indicate the historical and cultural significance of the sequence.
3. Write about the use of basic compositional techniques (weight, spacing of dancers, focus, effort).
4. Describe and analyze the camera, sound, and editing techniques used in the clip, and their effect.
5. Speak about the impact of viewing the dance sequence.
6. How does the director use body language to establish the characters in the film?
7. Why do you believe this sequence to be influential?

• **Smartphone Group Film Project (38 points)**

Since almost all students now own electronic devices (smartphone, etc...) that enable them to make videos, and have access to basic video editing software currently available on most home computers, the final assignment will be to:

- a) create a 3-4 minute edited film shot on your smartphone. Accepted genres: art film, documentary, or experimental. The content is based on one theme or idea explored in the course;
- b) write a description of this short film, no longer than one paragraph (approximately 100-150 words), as might appear in a film festival catalogue;
- c) write a one- to two-page treatment of the film (approx. 500 words). Provide an overview of the characters/subjects, locations, and details of the film. There's no need to write in depth about technical details. You should provide a written equivalent to the look/experience of the film. Write as if the film/documentary is already created, as this will allow you to visualize your project and better understand the shape of the intended film (due: Week 5);
- d) each person in the group will also submit a written journal entry (500 words max.) expanding on the exercise process, the whys and wherefores of the project, describing the intention and location, what worked and what didn't, thus once again bringing the discussion of visual images and words together.

Storyboard & shot list in your package: The storyboard provides the means to work out the visuals of your story. (Details will be given during Lecture 6.) Draw each of the shots you want to get to create your films; also, add notes for camera movement (pans, zooms, angles, etc.), plus notes on the audio you want to use in the film. Once you have your storyboard worked out, create a list of all the shots you need to get at each scene you shoot. Because the story is not always told in a chronological order, this is a great way to make sure you get all the shots you want at each location where you film.

Note: Group work is an important part of university education, and the nature of the work world today increasingly requires individuals to consider subjects together, by consequence developing problem-solving and team-building skills.

For this assignment, every member of the group must participate in its preparation. No/little participation = no points. Please keep in mind two principles: You are here to learn, and, most importantly, be respectful of other points of view.

* Parameters for the film projects will be discussed in class during week 1-2.

• **Moodle entries (10 points – 8 entries only throughout the term x 1.25 pts. each.)**

Prior to every class, students will enter one question and a possible response (about one paragraph or approximately 100-150 words) on the course Moodle site, based on one of the chosen readings for that week. See course reserves, listed on the left of the Moodle site.

Goal: react critically to the readings. The substance of the entry should address ideas in the readings, and not standard biographical information about the artist. Do not re-cap what the author has written. This exercise is designed to focus attention on the key issues in the particular reading – what questions or concerns did the article/chapter raise for you? The process of questioning in this manner helps students process the material, and ensures that they are well prepared to discuss them in class. **Late entries (i.e., after Wednesday at 15:00) will not garner points.**

• **Participation (10 points)**

Thoughtful and intelligent participation in all class discussion is, of course, encouraged. It is the consistency and quality of one's in-class (and, secondarily, online) participation that will be assessed. Please come to class prepared to discuss the week's reading and/or subject matter. Your participation during class is crucial to learning and understanding the course material. "Participation" does not mean simply speaking a lot. The content, quality, and depth of your participation are more important than how many times a week you speak.

Due to the nature of this course's subject matter, sharing your thoughts is truly an important and critical part of the class. For those of you who may dislike participating in large groups or spontaneous participation, there are several options that I am happy to work out with you—please send me an email to ideally meet during office hours, or talk to me after class to arrange such a meeting. If you are at all concerned about participation, do see me early in the semester about this.

Student participation is important given the applied nature of the course and the emphasis on peer collaboration. The course depends on your active engagement and the mutual support of all the students enrolled in the class. I will monitor student participation throughout the course and reserve the right to deduct marks from students who display a discernable lack of collegiality and cooperation.

Attendance will be monitored, but not graded, at the beginning of every class. Note: if you have a justified absence or a bona fide documented emergency (for example, illness, injury, hospitalization) Please advise early in the term if you are observing religious holidays. Personal travel is not an acceptable reason for missing class.

For an 'A'-level Participation mark, the student:

- Attends all classes
- Pays attention
- Volunteers questions or points of interest from films and assigned readings to generate discussion

- Offers ideas willingly and makes thoughtful contributions in discussion
- Responds to other students' ideas by asking questions or building on their points

This guide will help you understand how you will be assessed for your participation grade:

- Attend class every week and say little or nothing: 0-3
- Attend class every week and participate occasionally: 4-7
- If you attend class every week and engage in discussion, listen attentively, and what you have to say is demonstrably informed by the course readings & media: 8-10

University policies

1) Drop/withdrawal. Deadline for withdrawal with tuition refund from winter term courses (DNE), is Monday, January 20. The last day for academic withdrawal from this class is Monday, March 23. Please check the academic calendar for more information pertaining to dropping and withdrawing from a course. Withdrawing from a course and other matters of registration are the student's responsibility.

2) Plagiarism/Academic Dishonesty: The most common offense under the Academic Code of Conduct is plagiarism, which the Code defines as "**the presentation of the work of another person as one's own or without proper acknowledgement**" (Article 16^a).

This could be material copied word for word from books, journals, Internet sites, professor's course notes, etc. It could be material that is paraphrased but closely resembles the original source. It could be the work of a fellow student, for example, an answer on a quiz, data for a lab report, a paper or assignment completed by another student. It might be a paper purchased through one of the many available sources. Plagiarism does not refer to words alone – it can also refer to copying images, graphs, tables, and ideas. "Presentation" is not limited to written work. It also includes oral presentations, computer assignments and artistic works. If you translate the work of another person into French or English and do not cite the source, this is also plagiarism. If you cite your own work without the correct citation, this too is plagiarism.

It is your responsibility to understand what constitutes academic dishonesty and to ensure you avoid committing any offenses by reading the University's Academic Code of Conduct: http://www.concordia.ca/conduct/academic-integrity.html?utm_source=redirect&utm_campaign=academic-integrity.html

3) Concordia Grading System

90-100	A+	4.3
85-89	A	4.0
80-84	A-	3.7
77-79	B+	3.3
73-76	B	2.7
70-72	B-	2.5
67-69	C+	2.3
63-66	C	2.0
60-62	C-	1.7
57-59	D+	1.3
53-56	D	1.0
50-52	D-	0.7

Other Course Policies

1) Course Material: You are accountable for material covered in the reading material, as well as the ensuing course discussions and lectures. The readings will be used to launch and inform our discussions and activities for the day. You are expected to come class prepared to participate in class activities and discussions. This means not only reading, but also thinking about the readings. What will you contribute each day of class? If you do not understand the material, try to focus on one problematic aspect and consider why you do not understand (is it the author's writing, a word or the way it's used, an unfamiliar concept?) or focus on an aspect that you do understand and consider how it related to the rest of the text.

2) Policy for Writing Evaluation: Students are evaluated on their mastery of language skills. To receive the best grade, you must

- Demonstrate maturity and originality of thought reflected by the ability to analyze, synthesize and evaluate.
- Sustain the development of a point or idea over the length of the assignment.
- Use organized paragraphs and transitional devices.
- Make conventional use of capitalization and punctuation.
- Use consistently the grammar, syntax and spelling of standard English or French, with particular attention to sentence structure and to agreement between subjects, verbs, pronouns and antecedents.

Assignments may be written in French or English. Papers must be typed, double-spaced, with a clear font size, paginated, and include your name, a title, as well as proper citations/references, bibliography, filmography/videography. Grades are based on clarity of expression, observational, descriptive and analytic skills, research methods, references, footnotes and bibliography.

All assignments must be handed in hard copy, and not sent via e-mail. E-mailed assignments will only be accepted in cases of grave illness or circumstance.

3) Citations: Use in-text citations/footnotes, employing any reference style and a bibliography. See <http://library.concordia.ca/help/citing/index.php>

4) Language: The language of instruction is English. You may submit your written work in French; however, my comments on your papers will normally be in English.

5) Electronic Equipment: Turn off and put away all electronic devices, i.e., mobile phones, iPods, videogames, Instagram, smart watches, etc. This class is not the place to check Facebook, surf, text-message, or engage in other distracting and disruptive behaviour with electronic devices. Save it for break or after class. If there is a legitimate reason you must leave your mobile phone on, please notify me in advance, put the phone on vibrate mode, and sit in the front row on the aisle so you can easily depart the class to take your urgent call. Students breaching this policy during the lecture will be penalized on their participation grades, including a possible grade of zero, at the discretion of the course instructor. Please take this warning seriously.

Tip: To do well on this course it is recommended that you listen attentively, taking notes with a notebook and pen or pencil. Using a laptop, while it does work better for some note-takers, is always a source of potential distraction for even the best-intentioned student.

Recent studies have also demonstrated that taking notes longhand (vs. on a laptop) results in consistently higher levels of knowledge retention and therefore higher evaluation scores among university students.

6) Food: No eating in class. Take care of hunger before the session, or during break.

7) Chatting in class: Please refrain from chatting with your neighbours, out of respect for other students and the professor. Save conversations for the break or until the class is over.

8) Names and Pronouns: If you go by a different name or gender pronoun than the one under which you are officially enrolled, please inform me. Students are expected to respectfully refer to each other by preferred names and pronouns during class discussions.

9) Lateness policy

Please note that it is exceedingly disruptive to arrive late to class. Should you end up arriving late to the lecture, or if your body demands that you leave the room temporarily, please try to be as discrete as possible in order not to disturb your fellow students. Do this by holding the door gently as it closes rather than letting it bang shut on its own. If there are reasonable grounds to be absent for part of the class, please advise me of your situation; it is your responsibility to take the necessary measures to arrive on campus early enough.

Late work is not encouraged. All work should be completed by the dates noted in the syllabus or the dates we have agreed to as a class. If you have a valid reason for postponing assignment submissions, such as a death in the family or a serious illness, please contact me (or Carly McAskill, the course Teaching Assistant), and we'll arrange a reasonable alternative. Otherwise, a point will be deducted for each day the paper is late.

10) Monitor Our Moodle Page

Our course will use Moodle as a place to store important course documents, and have informal discussions. You should regularly check the course Moodle page throughout the semester (at least twice a week would be great!). To do this, go to <https://moodle.concordia.ca/moodle/login/index.php> and type in your student ID and password. Select the appropriate course and you'll find our home page. There, you will find our syllabus, assignment descriptions, class announcements, and other class materials.

Campus Resources

Students with Disabilities: Any student with a documented disability (e.g. physical, learning, psychiatric, vision, hearing, etc.) who needs to arrange reasonable accommodations must contact the professor and the Access Centre for Students with Disabilities at the start of the semester. <http://www.concordia.ca/students/accessibility.html>

Student Success Centre: Will help to improve your academic skills and learning potential (including writing skills). www.concordia.ca/studentsuccess

Sexual Assault Resource Centre: <https://www.concordia.ca/students/sexual-assault.html>

Weekly schedule

Lecture 1 – January 8

Introduction to course and syllabus

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Dance and its Connection to Popular Culture – What is Popular?

Readings: Joann Kealiinohomoku, "An Anthropologist Looks at Ballet as a Form of Ethnic Dance," in *What is Dance?* ed. Roger Copeland and Marshall Cohen (Oxford: Oxford University Press, 1983), 533-549.

Jennifer Fisher, "When Good Adjectives Go Bad: The Case of So-Called Lyrical Dance," *Dance Chronicle* 37: 312-334.

Zadie Smith, "What Beyonce Taught Me," *The Guardian*, October 29, 2016.

Royona Mitra, "Akram Khan rewrites *Radha*: The 'hypervisible' cultural identity in Kylie Minogue's *Showgirl*," *Women and Performance: a Journal of Feminist Theory*, Vol. 19, March 2009: 23-34.

>> **Assignment Due:** Introductory essay. Please bring the assignment, in hard copy, to class.

Lecture 2 – January 15

The Melting Pot Phenomenon of Mambo and Hip-Hop

Readings: Osumare Halifu, "Global Breakdancing and the Intercultural Body," *Dance Research Journal* 34.2 (2002): 30-45.

Bakari Kitwana, "The New Youth Culture: The Emergence of the Hip Hop Generation," in *The Hip Hop Generation: Young Blacks and the Crisis in African American Culture* (New York: Basic Books, 2002), 3-24.

Lecture 3 – January 22

Natural Bodies: The Body in Motion in Early American Artistic Tradition & the Physical Culture Movement of the late 1800s.

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Dancing Bodies in Early Film and Performance

Readings: John Fawell, "Dance," in *The Essence of Chaplin: The Style, Rhythm and the Grace of a Master* (Jefferson, North Carolina: McFarland, 2014), 208-216.

Nancy Mowll Mathews, "Early Film and American Artistic Traditions," in *Moving Pictures: American Art and Early Film, 1880-1900* (Manchester, Vermont: Hudson Hills Press LLC, 2005), 39-54.

Julie Townsend, "Alchemic Visions and Technological Advances: Sexual Morphology in Loïe Fuller's Dance," in *Dancing Desires*, ed. Jane C. Desmond (Madison, Wisconsin: University of Wisconsin Press, 2001), 73-96.

Lecture 4 – January 29

Jumpin' Jive + Contemporary Hoofing Bodies: Cultural appropriation and aesthetic innovation in the evolution of early jazz, swing, and tap

Readings: Brian Harker, "Louis Armstrong, Eccentric Dance, and the Evolution of Jazz on the Eve of Swing," *Journal of the American Musicological Society* 61, no. 1 (Spring 2008): 67-121.

Ann Murphy, "Bill Robinson and Shirley Temple Tap Past Jim Crow" in *Oxford Handbook of Screen Dance Studies* (Oxford: Oxford University Press, 2016), 731-740.

Brian Siebert, "Big Time" in *What the Eye Hears: A History of Tap Dancing* (New York: Farrar Straus & Giroux, 2015), 115-136.

Constance Valis Hill, "Trickster Gods and Rapparees," in *Tap Dancing America* (New York: Oxford University Press, 2010), 1-19.

>> **In-Class Assignment:** Textual Analysis of a Film/Video Sequence

Lecture 5 – February 5

Dancing Bodies in Hollywood + Storyboard & Shotlist Session

Readings: Lucy Fischer, "City of Women: Busby Berkeley, Architecture, and Urban Space," *Cinema Journal* Vol. 49, no. 4 (Summer 2010): 111-130.

Constance Valis Hill, "Collaborating with Balanchine on Cabin in the Sky" in *Kaiso! Writings by and about Katherine Dunham*, ed. Vevé A. Clark (Madison, Wisconsin: University of Wisconsin Press, 2005), 235-247.

>> **Assignment Due:** Film Treatment – one per group.

Lecture 6 – February 12

Extreme Bodies + Technological Changes and the Hybrid Dancing Body

Readings: Roland Barthes, "Striptease," in *What is Dance?* ed. Roger Copeland and Marshall Cohen (Oxford: Oxford University Press, 1983), 512-514.

Hilary Bergen, "The Virtual Is Sensual," *The Dance Current* 20, no. 5 (September/October 2017), 36-41.

A.M. Holmes, "Elizabeth Streb," *BOMB* 112, Summer 2010.

Lecture 7 – February 19

Fred Astaire vs Gene Kelly

Readings: Carol-Lynne Moore, "Valentine for Dance Historians: Astaire on Film," in *Dance's Duet with the Camera*, ed. Telory D. Arendell and Ruth Barnes (Palgrave Macmillan, 2016), 211-222.

Beth Genne, "Dancin' in the Rain: Gene Kelly's Musical Films," in *Envisioning Dance on Film and Video*, ed. Elizabeth Zimmer (New York: Routledge, 2002), 71-77.

>> **Assignment Due:** Film review of *The Fits*

***** Feb. 24-Mar. 1 – STUDY WEEK – no lecture on Feb. 26 *****

Lecture 8 – March 4

Urban Bodies: New York's Ballroom Subculture and Dancing Battles Circa 1980's + Today

Readings: Ashley Clark, "Burning Down the House: Why the Debate Over Paris is Burning Still Rages On." <http://www.theguardian.com/film/2015/jun/24/burning-down-the-house-debate-paris-is-burning>

Thomas R. Dunn, "Public Memory: Historical Trans-cription: Struggling with Memory in Paris is Burning," in *Transgender Communication Studies: Histories, Trends, and Trajectories*, ed. Jamie C. Capuzza and Leland G. Spencer (Lanham: Lexington Books, 2015), 217-231.

Lecture 9 – March 11

Guest Lecture: Rhodnie Désir

Brief In-Class Meetings to Discuss Group Film Presentations

Readings: Naomi Bragin, "Shot and Captured," *TDR* 58, no.22 (Summer 2014): 99-114.

Marco Callavita, "'MTV Aesthetics' at the Movies: Interrogating a Film Criticism Fallacy," *Journal of Film and Video* 59, no. 3 (Fall 2007): 15-31.

Kirsten Pullen, "If Ya Liked It, Then You Shoulda Made a Video Beyonce Knowles, YouTube and the Public Sphere of Images," *Performance Research* 16, no. 2: 145-153.

Lecture 10 – March 18

Dancing Bodies in Animation, Advertising, Caricature, Drawing, and Photography

MTV, YouTube and the music video as short-form dance film

Readings: Colleen T. Dunagan, "Consumer Culture and Appropriation: Advertising, Dance, and Social Identity," in *Consuming Dance: Choreography & Advertising* (New York: Oxford University Press, 2018), 117-154.

Judith Mackrell, "Just Ad Dance," *The Guardian*, Nov. 18, 2013.

Don McWilliams, "Talking to a Great Film Artist," *McGill Reporter*, 1 (35), April 28, 1969: 3-5.

Carla Walter, "Dance In Advertising: The Silent Persuader," *Advertising & Society* 13, no. 3 (2012).

>> **Assignment Due:** Reflective essay on Rhodnie Désir's presentation.

Lecture 11 – March 27

Shaping Social Narrative + Global Dance

Readings: Elizabeth Aldrich, "Plunge Not Into The Mire of Worldly Folly: Nineteenth and Early Twentieth-Century Religious Objections to Social Dance in the United States," in *Dance, Human Rights, and Social Justice: Dignity in Motion*, ed. Naomi Jackson and Toni Shapiro-Phim (Lanham: The Scarecrow Press, 2008), 20-33.

M.J. Thompson, "Occupy Dance," *The Dance Current* 15, no.3 (May-June 2012).

Dana Mills, "I want to tell them how I feel and how black people feel: Gumboot dance in South Africa," in *Dance and Politics* (Manchester, U.K.: Manchester University Press, 2017, 66-82.

Marcus Tan, "K-Contagion," *TDR: The Drama Review* 59, no. 1 (Spring 2015): 83-96.

Lecture 12 – April 3

Group Film Presentations

Lecture 13 – April 10

Next Generation Dancing Bodies in Hollywood + In-Class Group Film Feedback Session

****Note:** The schedule and procedures in this course, i.e., adjusting lecture topics or modifications to the readings, are subject to change in the event of extenuating circumstances.